

PHILHARMONIC CONCERTS.
BOSTON MUSIC HALL.

CARL ZERRAHN

Has the honor to announce to his subscribers and the public, that he will
give his

T E R R O

(AND LAST BUT ONE)

GRAND PHILHARMONIC CONCERT,
AT THE BOSTON MUSIC HALL,

—ON—

SATURDAY EVENING, FEBRUARY 11, 1860,

ON WHICH OCCASION HE WILL BE ASSISTED BY

Mr. B. J. LANG, the Pianist,

—AND THE—

HANDEL AND HAYDN SOCIETY.

THE GRAND ORCHESTRA

Is composed of the best resident Musicians.

Director and Conductor.....CARL ZERRAHN.

☞ Tickets for subscribers are now ready for delivery at the principal music stores, where subscription lists may be seen.

Packages, containing FOUR tickets, which may be used at pleasure, \$3. Single tickets, \$1 each, for sale at the music stores, and at the door on the evening of performance.

☞ Doors open at 6½: Concert to commence at 7½ o'clock.

☞ The Harmonium used at this Concert is from the celebrated manufactory of Messrs. MASON & HAMLIN.—The Grand Piano is from the celebrated manufactory of Messrs. CHICKERING & SONS.

Press of E. L. Balch, 34 School St.

PART FIRST.

- PART SECOND.

4. Overture: "Le Pardon de Plöërmel," MEYERBEER.
(First time in this country.)
5. Choral Fantasia, for Piano-forte, Chorus and Orchestra,
..... BEETHOVEN.
MR. LANQ.
6. Finale (1st Act) from "Don Giovanni," MOZART.

Synopsis of "Uriel Acosta."

The historical incidents upon which CARL GUTZKOW's admirable tragedy is founded, (to which tragedy the present is a highly descriptive overture,) are not generally known, and a brief synopsis of them, may materially assist a due understanding and appreciation of SCHINDELMEISSER's descriptive music.

Uriel Acosta was born in Portugal, of Jewish parents, who, by the inquisition, had been forced to embrace Christianity. Their son Uriel was baptized, received the Christian name of Gabriel, and was instructed in the Christian faith. He subsequently studied jurisprudence, but being a deep thinker and ardent Bible student, he refused to consider the Roman church as the only true one, and held Judaism as the sole saving religion, since it alone taught the doctrine of only one God. These views he impressed upon his mother and brothers, and the family secretly fled to Amsterdam, where they could openly adhere to the Jewish faith. Here he again assumed the name of Uriel.

His theological studies and researches however, soon imbuéd Uriel's mind with dogmas and principles at variance with the learned Rabbis, and the laws of the synagogue. To defend them, he published in 1624, a work entitled "*Examen das tradicoens Phariseas conferidas con a ley escripta*," in the Portuguese language, and this led to the most bitter persecutions. His property was confiscated, he was excommunicated, and in the public synagogue, the curses and anathema of the Rabbis were solemnly pronounced against him. At length, wearied of all the indignities and sufferings, not only inflicted upon himself, but upon those related to him, and also to obtain the hand of her he loved, and who was his disciple, he consented to recant, to denounce his own teachings, and to do the most humble penance. He publicly received lashes, and prostrated himself at the threshold of the Synagogue, that all the people might walk over him. In this position, a relative of his own, (and his seemingly successful rival for the fair Hebrew maiden's hand,) heaped additional indignities upon him, whereat, in the midst of his half finished penance, he suddenly withdrew his recantation, in bitter rage repeated the words of Galileo "*E pur si muovo*," and at once re-asserted the truths of his teachings. He next attempted to shoot his rival and bitterest enemy, but failing in this he committed suicide. (1647.)

GUTZKOW in the tragedy, has closely followed the above incidents. In the tragedy, however, the beloved of Acosta, who is betrothed to his enemy, marries that enemy to save her father from ruin, and immediately after the ceremony takes poison, which scene in the *dénouement* is quickly followed by the suicide of the hero.

At the very beginning of the overture, in the *allegro* movement, the repeatedly interwoven call of the rams' horns, (which are always sounded at high and solemn Hebrew rites,) indicate the ceremony of pronouncing the anathema, and also the subsequent recantation before the tribunal of the Rabbi. This *allegro* is followed by an *andante maestoso* for wind instruments, pronouncing a sort of religious *chorale*, which is repeated by the stringed instruments (*con sordini*). An *allegro vivace* which follows seems descriptive of the struggle in Uriel's heart, when against his solemn conviction, he is forced to recant and recall what he has written. The close is similar to the beginning; the sounds of the horns seem to indicate that fanaticism and persecution have triumphed, and that the lives of two noble beings have been sacrificed at the altar of bigotry.

Synopsis of "Uriel Acosta."

The historical incidents upon which CARL GUTSKOW'S admirable tragedy is founded (to which tragedy the present is a highly descriptive overture), are not generally known, and a brief synopsis of them may materially assist the understanding and appreciation of GUTSKOW'S descriptive music.

Uriel Acosta was born in Portugal, of Jewish parents, who, by the inquisition, had been forced to embrace Christianity. Their son Uriel was baptised, received the Christian name of Ishmael, and was instructed in the Christian faith. He subsequently studied jurisprudence, but being a deep thinker and ardent Bible student, he refused to consider the Roman church as the only true one, and held Judaism as the sole saving religion, where it alone taught the doctrine of only one God. These views he impressed upon his mother and brothers, and the family eventually fled to Amsterdam, where they could openly adhere to the Jewish faith. Here he again assumed the name of Uriel.

His theological studies and researches, however, soon infused Uriel's mind with dogmas and principles of Judaism with the laws of the Jews, and the laws of the Spaniards. To defend them, he published in 1631 a work entitled "Astrucio de los Judios," which was considered a heresy. In the Portuguese language, and his title to the great library of the University of Coimbra was forfeited. He was subsequently arrested, and in the public synagogue the verses and questions of the Bible were solemnly pronounced against him. At length, wearied of all the indignities and sufferings, he only insisted upon himself, but upon those related to him, and also to obtain the hand of her he loved, and who was his daughter, he consented to become a Christian, to renounce his own teachings, and to do the most humble homage. He nobly resisted, and the people's right stated himself at the threshold of the synagogue, that all the people might walk over him. In this position a relative of his own, and his seemingly successful rival for the fair daughter's hand, begged additional indignities upon him, whereat, in the midst of his half-finished renunciation, he suddenly withdrew his renunciation, in bitter rage repeated the words of Galileo "E pur si muove," and at once reasserted the truths of his teachings. He next attempted to shoot his rival and his worst enemy, but failing in this he committed suicide (1645).

Gutskow in the tragedy has closely followed the above incidents. In the tragedy, however, the father of Acosta, who is betrothed to his enemy, wishes this enemy to save her father from ruin, and immediately after the ceremony takes poison, which seems in the drama to be quickly followed by the suicide of the hero.

At the very beginning of the overture, in the slow movement, the subject is introduced of the Jews, Rome (which are always sounded at high and solemn intervals) indicate the ceremony of pronouncing the anathema, and also the subsequent recantation before the tribunal of the Holy See. This subject is followed by an adagio, which seems descriptive of the mourning of a religious community, which is terminated by the strong, distinct, and noble melody. An adagio follows which seems descriptive of the struggle in Uriel's heart, when against his solemn conviction, he is forced to recant and reveal what he has written. The close is similar to the beginning; the sounds of the horns seem to indicate that fanatism and persecution have triumphed, and that the lives of two noble beings have been sacrificed at the altar of bigotry.